



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ago that the supply of condemned cannon was exhausted, but there seems to have been little truth in it.

The Senate of the United States, on May 24th, passed a bill authorizing the Regents of the Smithsonian Institution to contract with Mr. W. W. Story for a bronze statue of the late Prof. Joseph Henry. The statue, including foundation and pedestal, is to cost \$15,000.

The *Kunst Chronik* repeats the rumor that the jury to whom were submitted the models for the Washington Monument in Philadelphia accepted the one sent from Berlin by Prof. Siemering. It adds: "The execution of this truly monumental creation involves, probably, one of the most important orders given to a Berlin artist for a long time past. Besides the best known American sculptors, Frenchmen, Italians, Englishmen, and Germans were invited to take part in the competition."

#### MISCELLANEOUS.

**THE NATIONAL CAPITOL AND LIBRARY.** — In the course of a speech, delivered May 13th in the Senate, against the reconstruction of the Capitol, and in favor of a separate library building, the Hon. Justin S. Morrill made the following remarks: — "To make such an addition . . . would be utterly destructive to the present grandeur and classic simplicity of the foremost government building in the world. In saying this I only give voice to the general opinion of our own people, including men and artistic journals entitled to the highest respect on account of their professional or eminent character. Visitors from abroad, however critical toward us personally, do not withhold just praise from the National Capitol. . . . Let me quote some words of Charles Sumner, certainly no mean judge of architectural beauty. 'Surely,' said he, 'this edifice, so beautiful and interesting, should not be opened to the rude experiment of untried talent.' . . . We have a number of most respectable architects in this city, some of them quite equal to the task of furnishing plans for a separate library building; but I do not believe any one of these would risk tarnishing his reputation for all time by offering a plan for an incongruous projection from either front of the Capitol that would not fail to mark the decadence of American taste, by botching instead of preserving the best and most conspicuous architectural structure of our country."

**THE DECORATION OF THE CAPITOL.** — The truth of

the announcement which recently found its way into some of the papers, that Brumidi's "dying wish" had been granted, and his friend and assistant, Filippo Costaggini, appointed to finish the frescos in the rotunda of the Capitol, is denied by the *Washington Star*, which adds that probably no appointment will be made during the present session of Congress.

**A NEW ART GALLERY IN NEW YORK.** — If the reservoir on Forty-Second Street, New York, is not removed, and its site made over to the National Academy, it is proposed to utilize its walls as the basis of a new and unique structure. The *New York Evening Post* gives the following details: — "Mr. Edward Gay, the painter, and Mr. J. H. P. Inslee, the architect, have prepared a plan for such a utilization. The elevation on Fifth Avenue is four hundred and fifty feet long (the length of the present wall); instead of the present incline from the street, it is perpendicular, and its height is about sixty feet (or about twice the height of the present wall). Its facing is to be of fancy colored brick, and of cream or blue terra-cotta, and at a distance of about twenty feet from the ground there will be a row of roof tiles. Above this row the elevation will consist chiefly of a series of niches, with Corinthian or Ionic columns, these niches to be occupied by statues, or otherwise ornamented. On the top of the present wall will be built an art gallery seventy-five feet wide and forty feet high, covered with glass and having open ventilators. The other three sides of the reservoir will be treated in the same fashion, thus giving four immense galleries surrounding a fresh-water lake. The inner walls of these galleries will be supported by iron columns, and around the water will be constructed a balcony easily accessible to the public, and admirably adapted for a promenade. By this simple plan it is asserted that all the present uses of the reservoir can be retained, while the ugly structure itself will become a noble model of architectural beauty and a national home of the fine arts. The cost is estimated at \$400,000. The present walls represent the sum of \$1,500,000."

**GENERAL DI CESNOLA** has had another degree conferred upon him, that of Doctor of Laws, this time by Columbia College, of New York.

**MR. I. CRAWFORD THOM**, now at New Brighton, L. I., advertises that copies of some of his paintings have been publicly exposed for sale, and that he will identify all of his genuine works. It is claimed that three of these counterfeits were recently seen in one auction-room.

## FOREIGN ART CHRONICLE.

#### ARCHÆOLOGY AND HISTORY.

**THE PYRAMIDS.** — A correspondent of the *Builder* reports that the Pyramids are in danger of destruction, as they are used as quarries, and calls for diplomatic remonstrances in their behalf.

**TROY.** — According to the *American Architect*, the St. Petersburg *Golos* has received a letter from Dr. Schliemann, dated Athens, March 14th, of which the following is an extract: "I have just returned from Asia Minor, where

I have at last finished that digging out of Troy which I began in 1870. . . . Now I am finishing a large volume in English, describing, with full details, all my discoveries, and containing two hundred illustrations of the most important of them. My Trojan collection is now in London, but at the end of this year I shall take it to my villa in Athens, which is fire-proof, built only of marble and iron. I have received large offers for my collection from the United States, England, France, and Germany, but I cannot part with it for any money in the world."

ATHENS.—Mr. Charles Waldstein writes to the *Athenaeum* from Athens that Mr. Bohn, a German architect, while clearing the site between the Propylæa and the temple of Nike Apteros, came upon a slab representing Nike rapidly striding forward, while the drapery is blown back by the wind. This slab seems to form the counterpart of the well-known one representing Nike leading a bullock, and, according to Mr. Waldstein, will essentially alter the established notions concerning the plastic decorations of the balustrade.

ROME.—Mr. Thomas Davidson writes from Rome, under date of May 12th, concerning the columbarium lately discovered:—"The excavations for the widening and regulating of the Tiber are still going on, and from time to time bringing to light ancient objects of more or less importance. A few days ago there was discovered a columbarium in a tolerable state of preservation, and containing, together with minor things, two statues, five marble urns, and several inscriptions. To-day, with a permit from Senator Fiorelli, I visited both the columbarium and the objects found in it. The former does not differ materially from other columbaria. It stands just within the Aurelian wall, a few paces from the bank of the Tiber, from which it looks away, facing toward the north. The outer walls are built of large blocks of travertine, and stand upon a projecting base of the same material. At the top of this base there is a plain moulding. Including this base, the building must have been nearly twenty feet high. Inside, the walls have a lining of brick deep enough to allow niches to be formed in it. This, of course, contracts the interior space, which I was able to measure only roughly, and found to be nearly seven paces from east to west, and six from north to south. The floor is covered with rude mosaic work, in plain, unfigured black and white, almost in perfect preservation. The inner walls and niches are covered with stucco, and show no signs of painting. The niches, whose lower edge is about five feet above the floor, are three in each of the walls, with the exception of that in which the door is. They are between two and three feet in height, and contained urns, five of which have been found. The middle niche in each wall gives a curved section, being shaped like half of a bell glass, while the others look like dead windows arched at the top. Between each couple of niches is a half-column, and underneath all runs a sort of projecting cornice. It is evident that when the Aurelian wall was built a portion of the eastern wall of the columbarium was carried away. The whole is now doomed to destruction, speedy and wanton. The chief objects found in this ancient tomb have been taken to the small Tiberine Museum in the Botanic Gardens (Orto Botanico), which is only a short distance off, in the Lungara, near the Corsini Palace, and in which are still preserved the beautiful paintings, mouldings, and other things from the now well-known Roman house. As you are about to publish an account of these latter from a more competent hand than mine, I will simply say that, as house decorations, they deserve from an artistic, if not from a moral point of view, all praise. The objects from the columbarium deserving notice are, as I have said, the two statues and the five urns. Of the statues, one is male and the other female. With characteristic rashness, some of our archæologists have already christened the former a Tiberius. It more resembles a Claudius, and still more an Æsculapius, though in reality it is perhaps a statue of the owner of the

columbarium. The head, right shoulder and arm, both hands, and both feet, are wanting. The figure, which shows a well-developed, manly chest, is draped in the manner characteristic of Æsculapius, and is about life size. The female statue, in attitude, reminds one of the Pudicitia, so called, but is neither so stately nor so fine. The meagre, passion-weary face, plainly a portrait, looks out sadly from under the artificially frizzed, wig-like hair, which is made all the more incongruous and unlovely by the thrown-back veil, the emblem of the shadow of death. The body is of the usual conventional type, straight and cold as that of the Goddess of Death herself. *Una nox manet omnes.* Of the urns, two are cylindrical and three oblong. They are all in perfect preservation, and some of them contain the original ashes. With the exception of one of the oblong ones, they are all beautifully decorated with leaves, flowers, and other ornaments. There is something at once pleasing and impressive about them; but it would be impossible to give an adequate description of them without photographs, and these, I fear, will not be obtainable for some time to come."

POMPEII.—A bronze statuette of a drunken faun, holding a skin under the left arm, from which issue the waters of a fountain, has been found in a handsomely decorated house near the Temple of Fortune. It is of the same size as the celebrated statuette of the dancing faun in the Museum at Naples.

THE SCULPTURES FROM PERGAMUM.—The Greek Literary Society, of Constantinople, has presented to the German government a fragment of the sculptures of the great altar at Pergamum, which formed part of its collections.

GAZA.—Mention was made in the January number of the REVIEW (see p. 133) of the discovery of a colossal monolithic marble statue near Gaza, in the southwestern part of Syria. According to a communication from M. Joseph Reinach to the *Revue Archéologique* (January number, pp. 57, 58) this statue represents Zeus, and is "an admirable work, the author of which evidently belongs to the best Alexandrian period." At first sight the statue seemed to M. Reinach to be an Alexandrian reproduction of the Olympian Zeus of Pheidias. At the time M. Reinach wrote, only the upper part of the marble had, however, been freed from the sand in which it was found, while the lower half was still completely buried. The removal of the sand having been fully accomplished, the statue turns out to be a sort of *herma*, i. e. the lower part of the monolith is a square block, tapering towards the base, and a writer in the *Archäologische Zeitung* argues from the character of the hair that it is a representation of Serapis. The height of the whole statue is 3.28 m.; the body is worked out down to the thighs; the square block measures 1 m.

THE HYPNEROTOMACHIA POLIPHILI.—In the *Athenaeum* of March 27th, Mr. Wm. B. Scott advances a new theory concerning the designer and engraver of the illustrations of the original Italian edition (1499) of this celebrated book. From a comparison with some of the plates in Butsch's *Bücherornamentik der Renaissance*, Leipzig, 1878, and with several prints in the Print Room of the British Museum, he makes him out to have been Stephanus Cænas Peregrini, noticed by Passavant, V. 205. This opinion is, however, controverted by a writer in the *Athenaeum* of April 10th.

TREVES.—Interesting discoveries of Roman antiquities have lately been made in the district of Treves, including a bronze relief in *repoussé* work, representing a warrior whom a Victory is about to crown with a wreath; fragments of Corinthian columns, capitals, and an architrave, of the most precious marbles and in excellent preservation, etc. A still more important find is that of the remains of a Roman glass manufactory near Cordel, as it shows that the Romans carried their arts wherever they went, and did not rely upon importations.

GOTHIC CHURCHES IN CYPRUS.—Mr. Greville J. Chester, some of whose observations on the architecture of Cyprus have before found a place in these columns (see p. 227 of the present volume), has published interesting descriptions of several churches which he visited, in the *Academy* of March 27th. He is particularly enthusiastic in speaking of the cathedral church of Hagia Sophia at Nicosia, which he characterizes as "a perfect gem of the beautiful Gothic architecture of the Lusignan dynasty." Of some of the windows in this church he says that "it would be hard to find, either in England or France, more exquisite windows of two lights than the two in the north-western tower."

#### MUSEUMS AND COLLECTIONS.

MR. HEINRICH WEISHAUPP, of Munich, one of the pioneers of lithography, desires to sell his collection of lithographic incunabula, consisting of over 2500 specimens, chronologically arranged, and accompanied by a *catalogue raisonné*. The price asked is 25,000 marks (\$16,250). It would be impossible at present to bring together a similarly complete collection illustrative of the history of lithography.

MUSÉE CLUNY.—M. du Sommerard, the director, bought for this Museum, at the San Donato sale, two very important pieces, a large and magnificent processional cross of the beginning of the fourteenth century, at the price of 11,100 lires, and a Venetian cabinet of the sixteenth century, at 5,100 lires. The cross is pronounced to be perhaps the most remarkable piece of the goldsmith's work of the fourteenth century owned by the French state collections.

CHÂTEAU DE PIERREFONDS.—The municipality of Compiègne has protested, although ineffectually, against the removal of the collection of arms and armor from the Salle des Preux, in the Château de Pierrefonds, to the Artillery Museum of Paris. The hall is, however, to be decorated with duplicates belonging to the Museum, and probably also with electrotypes of some of the pieces of armor which have been removed.

MR. RUSKIN'S MUSEUM at Sheffield has become so crowded with art treasures, and the number of students has so increased, that a public subscription has been started to defray the cost of a new wing to the building. Mr. Ruskin has written a letter of thanks to the working-men who opened the subscription list.

#### EXHIBITIONS AND SALES.

THE SALON.—"Six thousand and ninety-six paintings, designs, cartoons, water-colors, and monumental compositions," says M. Gonse in the *Chronique des Arts*, "six hundred and thirty-one sculptures, a catalogue of seven

thousand two hundred and eighty-nine numbers and of eight hundred and sixteen pages:—this is what we have come to in the year 1880! There is no use in complaining and in making violent gestures. . . . A sole hope is left to the chagrined souls who are outraged by this deluge of paintings, this insanity of production: it is this, that the good may perhaps be born some day out of the excess of the bad; that, under the pressure to produce and to exhibit, the public, as well as the artists, will tire of this immense parade; that the Salon, as at present organized, will commit suicide." One hundred and fourteen American artists are among the contributors.—M. Turquet, in accordance with established custom, having granted additional time to several artists for sending in their pictures, M. Bouguereau, president of the jury, protested against the admission of these works, and finally resigned his position, together with MM. Vollon and Van Marke.—The jury protested against the lighting of the exhibition at night by electric lights, owing to the false effects produced by this mode of lighting. M. Turquet, however, replied that the protest came too late, the contracts having already been made, but that efforts would be made to neutralize the injurious effect by the use of yellow globes, etc.—On the opening day, May 1st, the exhibition was visited by 9,859 persons; on Sunday, May 2d, by 33,017 during the free hours, and by 880 during the hours reserved to paying visitors. The receipts for admission fees and catalogues for the first eleven days were 89,000 francs, against about 66,000 francs for the same time the previous year.—The number of third-class medals and of "honorable mentions" has been considerably increased.

THE FRENCH ACADEMY AT ROME.—The exhibition of the works of the pupils of the Academy is said to be deficient in quantity as well as in quality. There are only five oil paintings, of which one is a copy; among them a colossal painting of *Samson bound*, by Comerre; another large canvas, by Schommer, *Alexander taming the Bukephalos*; and the *Madonna of St. Mark*, by Chartran,—according to a correspondent of the *Chronik*, the best of the exhibition. Among the engravings there are praiseworthy specimens by Boisson and by Deblois. Sculpture is represented by a model of *Jeanne d'Arc at the Stake*, by Cordonnier, which represents the warlike maiden as a delicate, fainting girl; a life-size group by Hugues, of a mother and child, coquettish and yet academically cold, and a good high relief, *Daidalos and Ikaros*, by Grasset. The architectural drawings, including a restoration of the temple of Concordia, by Blondel, beautiful drawings from the Ducal Palace at Venice and the Palazzo Pitti at Florence, by Nénot, and details of antique buildings, by Laloux, are, as usual, the most interesting part of the exhibition.

THE ROYAL ACADEMY EXHIBITION, which opened on May 3d, consists of 1658 works, or about 75 more than were shown last year. "This," says the *Athenaeum*, "is probably the greatest mass of pictures, sculptures, and drawings yet displayed in this country. As serious studies are not advancing in a degree commensurate with this increase of numbers, the fact is by no means encouraging to those who look to the future of English art. A general survey of the exhibition induces us to think that it is very far from being one of superior merit. Undoubtedly there is much to admire, many works will receive deserved praise, but the number of pictures that evince a noble aim is very small; few of the better artists have

sustained their reputations, some have quite failed to do so, and, so far as we have yet discovered, no very remarkable example distinguishes the exhibition of 1880."

VIOLET-LE-DUC EXHIBITION.—M. Louis Gonse, speaking in the *Chronique des Arts* of the exhibition of the works of the late Viollet-le-Duc, proposes that the state purchase that part of the collection which does not already belong to it, and concludes as follows: "Such action would undoubtedly be taken in England, Germany, or America, — countries which care more for their national patrimony than we do." Flattering for America, undoubtedly. The question is only: Is it true?

ENGLISH AUCTION SALES.—Messrs. Christie sold on April 9th: J. B. Burgess, A. R. A., *Giving Alms*, £199; F. Goodall, R. A., *Age and Infancy*, £105; Copley Fielding, *A Coast Scene*, £128; Samuel Prout, *Old Hulks*, £105.—April 10th, from the collection of Mr. G. Smith: P. Nasmyth, *Landscape*, £136; Jan Steen, *The Artist's Mother playing a Mandolin*, £115. From the collection of Rev. J. M. Heath: Hans Memling, *Wing of a Triptych*, £159; *Altar Piece*, £246; Quentin Matsys, *Head of the Virgin*, £106; *Portrait of an Old Woman*, £162; Van der Meire of Ghent, *Virgin and Child with Saints*, £267; School of Roger van der Weyden, the Elder, *Altar Piece with Wings*, £220; Spanish School, *Altar Piece*, ebony inlaid with ivory, enclosing small pictures of saints, £105.—At the sale of duplicates at the British Museum, April 21st, the following prices were realized for some of the best known prints: D. Campagnola, *The Musical Party*, £44; Van Dyck, *Paul Pontius*, 2. state, £52; L. van Leyden, *Christ shown to the People*, £28; *Virgil in the Basket*, £28; *The Emperor Maximilian*, £80; Potter, *Head of a Cow*, £25; Rembrandt, *Portrait of Rembrandt, leaning on a Stone Sill*, 1. state, £116, 2. state, £27; *Abraham entertaining the Three Angels*, £27; *Abraham and his Son Isaac*, £40; *Rest in Egypt*, 1. state, £27; *View of Amsterdam*, £34; *The Goldweigher's Field*, £40; *Doctor Faustus*, 2. state, £44; *The Goldweigher*, 2. state, £124; *The Great Jewish Bride*, 4. state, £50; Schöngauer, *Crucifixion*, £72; *Death of the Virgin*, £43; *The Virgin seated on a Throne near the Saviour*, £60; J. Waechtlin, *Orpheus playing to the Animals (clair-obscur)*, £46.—A collection of water-colors and oil paintings, the property of the late Mr. T. Williams, was sold on April 17th. The water-colors, by Cattermole, P.-de Wint, E. Duncan, Birket Foster, L. Haghe, S. Palmer, T. M. Richardson, C. Stanfield, and F. Tayler, ranged in price from £50 to £105. Among the oil paintings, all of the English school, MacLise's *Banquet Scene from Hamlet* brought the highest bid, £588.—At a sale on the 24th, J. Linnell's *Piping Shepherd* went for £703, Vicat Cole's *Noon* for £682, and from £110 to £283 were paid for paintings by other English artists.—The same auctioneers sold on May 1st some pictures by modern artists from the collection of the late Mrs. Benzon, including Sir Frederick Leighton's *Golden Hours*, at £1,155; *Cleobulos instructing his Daughter*, £1,312; Millais's *Flowing to the River*, £1,165 10s. Englishmen are proud of their art, and seem willing to pay for it.

COLLECTION BEURNONVILLE.—At the sale of this collection in Paris, in April, the prices paid for Corots varied from 2,200 to 19,500 francs; a number of sketches and paintings by Delacroix were sold for sums ranging from 1,300 to 34,000 francs, this being the price paid for a *Christ*

*in the Tomb*. Diaz went up to 25,500, Dupré to 7,120, Meissonier to 28,000 francs; Millet varied from 1,950 to 16,700, Rousseau from 2,950 to 74,100 (*Le Givre [hoarfrost], Heights of Valmandois*), Troyon from 8,000 to 29,000 francs.

COLLECTION WALFERDIN.—This collection, lately described in the *Gazette des Beaux-Arts*, and especially rich in the works of Fragonard, was sold in Paris, April 12th to 16th. The highest price for a sketch by Fragonard, 4,500 francs, was paid for the first draft of *Le Verrou (The Bolt)*, well known from the engraving of the finished picture. A set of forty-eight compositions for *Les Contes de La Fontaine* brought 10,000 francs. A number of miniatures by the same artist ranged from 1,260 to 5,000 francs, the oils from 800 to 20,000 francs, which latter sum was paid for *Les Amants Heureux*. The sale also included a number of sketches and paintings by Boucher, Watteau, Greuze, Vestier, Latour, Prud'hon, Géricault, etc. Two busts of Mirabeau, by Houdon, one in terra-cotta, the other in marble, were bought by the state at 8,000 francs. Another bust by Houdon, of M. J. Chénier, sold for 9,000 francs. An engraving by Nic. Delaunay, *Les Hazards Heureux de l'Escarpolette*, fol., after Fragonard, brought 615 francs; 23 of the series of illustrations of *Les Contes de La Fontaine*, by the same engraver, impressions from the etched plates before the graver work, went for 6,850 francs; 22 of the same series, *avant la lettre*, for 1,205 francs. The total proceeds of the sale amounted to 413,000 francs.

THE AUCTION SALE for the benefit of the family of the deceased painter, Edouard Blanchard, held in Paris in April, produced a sum total of 108,904 francs. Besides a number of the works of the deceased, the collection contained contributions by the best known artists, such as Bonnat,—whose picture, *Une Italienne*, brought 10,000 francs,—Bouguereau, Cabanel, Detaille, Madrazo, De Neuville, etc.

ALGIERS.—The receipts from entrance fees at the Algiers Art Exhibition amounted to 18,880 francs, the sales to 55,000 francs. At the close of the exhibition, M. A. Grévy reiterated the promises previously given in regard to the building of a Palais des Beaux-Arts, and the opening of schools and museums.

#### MONUMENTS.

A monument to the Countess d'Agoult (Daniel Stern) has lately been unveiled in the cemetery of Père-la-Chaise, Paris. It is by Chapu, and consists of a base, a sarcophagus, a pyramid, and three life-size figures.

The prize in the competition for the statue of the Republic, to be erected at Paris on the Place du Château-d'Eau, has finally been awarded to M. Morice.

The Beethoven Monument at Vienna, by Zumbusch, was unveiled on May 1st.

#### NECROLOGY.

EMILE BETSELLÈRE died lately at the age of thirty-three years. Two paintings by the deceased are shown in this year's Salon, *The Treason of Dumouriez*, and a portrait. M. Betsellère was born at Bayonne, and two years ago obtained a medal of the third class.

ADOLPHE BRUNE, a French historical painter, died suddenly about the middle of April, at Paris. He was

born in 1802, studied with Gros, and made his *début* at the Salon of 1833 with an *Adoration of the Magi* and several portraits. He executed a number of oil and mural paintings for the government, among them the ceiling of the Library of the Louvre. In 1861 he was decorated with the cross of the Legion of Honor.

ANTONIA BIEL, a well-known German landscape and marine painter, died April 2d, at Berlin. She was born at Stralsund, Jan. 23, 1830, and studied with Schirmer in Berlin, Lessing in Düsseldorf, and Gude in Karlsruhe.

G. CHAPMAN, an English artist, best known as the illustrator of the *Epic of Hades*, died May 4th, of bronchitis.

LOUIS DUBOIS, a Belgian painter, died lately at Brussels. He was a friend and follower of Courbet, and in 1872 founded the *Société de l'Art libre*, "which," according to a correspondent of the *Chronique*, was "to neutralize the academic doctrines officially patronized by the state."

EDMOND DURANTY, a well-known French writer on art, and for a long time contributor to the *Gazette des Beaux-Arts*, died in Paris, April 10th. He was born in Paris, June 4th, 1833, and began life as a government official. In the year 1856 he began the publication of a journal, *Le Réalisme*, of which, however, only six numbers appeared. His first novel, followed by many others, was issued in 1860, under the title *Le Malheur d'Henriette Gérard*. "He was an early defender of naturalism in art," says the *Chronique* in the article devoted to Duranty in its number of April 17th, but "he must not be made responsible for all the insanities written or painted in its name, which, moreover, the perfect taste and solid erudition of Duranty condemned as they deserve." His last series of articles written for the *Gazette*, on the German painter Menzel, were in course of publication at the time of his death.

THEODORE GUDIN, the celebrated French marine and landscape painter, died in Boulogne-sur-Seine, on April 10th. He was born in Paris in 1802, studied for some time with Girodet-Trioson, but soon took sides with the Romantic school. He received a gold medal in 1824, was decorated in 1828, and was named Commander of the Legion of Honor in 1855. Gudin was an artist of poetic imagination, but his painting took a decorative turn, and he delighted in effects of more than natural brilliancy. He produced many large canvases, by order of the government, in commemoration of the heroic deeds of the French navy. *The Burning of the Kent* (painted 1827) is named as one of his best pictures.

ADOLPHE MANGEANT, architect of the city of Paris, died on March 26th.

FRANZ MEYERHEIM, German painter, eldest son of F. E. Meyerheim, born Oct. 10th, 1838, at Berlin, died April 5th, at Marburg on the Lahn, of softening of the brain. He studied with his father, and first appeared before the public at the Academical Exhibition of 1858. He belonged to the Romantic school, and delighted in the conscientious and painstaking execution of subjects illustrating the Middle Ages and the Renaissance. For a short time he filled the position of teacher of anatomical drawing at the Berlin Academy, but his malady compelled him to resign in 1878.

EMIL WOLFF.—In the article on the sculptor, E. V. Valentine, by Mrs. Preston, Wolff is alluded to as still among the living (see p. 279), as at the time the passage in question was written the news of the artist's death had

not yet reached America. It may be well, therefore, to note here that his death took place at Rome, Sept. 29, 1879. An extended notice of the deceased will be found in the *Kunst Chronik* of April 15th.

#### RESTORATIONS, ETC.

ANTWERP.—A correspondent of the *Chronique des Arts* writes to that periodical as follows:—"There exists at Antwerp a chapel of St. Nicholas, attributed to Herman de Wagemakere, and which is claimed to be the most beautiful in the city. Carried out in accordance with the first and original idea, for the great corporation of the merchants, says a report, it shows the characteristic qualities of the works of the great masters, unity of scale and unity of style. This chapel is the property of the Administration of Hospitals, which body, desiring to make money, had the unfortunate idea of letting it to a manufacturer of oil-cloth, and, furthermore, of introducing a wooden structure, so as to form a second story. But the Commission on Monuments interfered. In a petition addressed to the College [of administrators], it demanded that the chapel be given back to more noble uses, and proposed that there be placed in it the old pictures belonging to the Administration of the Hospitals. 'We are assured,' adds the report, 'that at each side of the altar, under the layer of whitewash, there are remarkable mural paintings.' The Commission holds out the hope of converting the chapel into a new and very interesting museum."

THE TUILERIES.—It has been decided to restore the palace of the Tuileries, and convert it into a museum.

#### MISCELLANEOUS.

ETCHING CLUB IN ANTWERP.—An etching club has been formed in Antwerp. Among its promoters are named MM. Michiels, Lamorinière, Cap, Elsen, Verlat, Verhoeven-Bal, Neuckens, Werhaert, Farasyn, and Abry.

THE SÈVRES MARK.—The French Ministry of Public Instruction and the Fine Arts publishes the following decree:—"1. The Sèvres mark under glaze is re-established. 2. From March 18th, 1880, the sale of white porcelain made at the national manufactory of Sèvres is forbidden. 3. Defective pieces of this manufacture will be destroyed. 4. Pieces which are not considered good enough to be decorated will be given gratuitously to the hospitals of Paris; the mark will be obliterated. 5. Pieces which, although good enough to be decorated, do not present all the qualities which entitle them to be classified as 'choice,' may be sold, subject to the following conditions: They will be decorated in color, or in color and gold, but never in gold alone; they will receive under the high-fire mark another mark on the glaze, consisting of these words: *Élèves de la manufacture de Sèvres*." Collectors will do well to make a note of this decree.

STATE AID TO ART IN EUROPE.—The *Kunst Chronik*, in its number for May 6th, begins the publication of a series of interesting statements, based on official information, showing in detail the sums devoted to artistic purposes (education, collections, etc.) by the various European states. The first statement shows that the kingdom of Saxony expends annually about 624,000 marks (\$156,000) for purely artistic purposes. Of this amount about 110,000 marks are covered by entrance and tuition fees.